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NO. 12.

## THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1889.

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### MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TREBBAR, Box 250, New York City.]

#### HOME.

MRS. ANNA LAHKOVE gave her first song recital of the season at New York on Nov. 21st, assisted by her pupil, Miss Mallie Beck.

THE testimonial tour of Theo. Thomas proved a series of ovations for that conductor. Mr. Joseffy also carried off a large share of the honors.

ARTHUR NIKISCH, the conductor of the Boston Symphony, has a magnetic power over his orchestra, and has already been the recipient of much honor and attention.

THE New York Symphony Society's first concert was given on Nov. 23rd. D'Albert was the soloist, and played Beethoven's fourth concerto.

MR. RICHARD HOFFMAN was the pianist at the Philharmonic Club's first concert. He played in Brahms' Trio, Op. 101, and Beethoven's sonata for violin and piano, Op. 47.

FREDERICK GRANT GLEASON has composed a cantata for tenor, chorus, orchestra and organ, called the "Auditorium Festival Ode." This work is to be performed at the opening of the Auditorium, Chicago, December 9th.

THE Clinton (Iowa) Conservatory of Music sends us its circular. Eugene Wourth, the general director, who teaches the piano, harmony and languages, is assisted by Guilty Miles, vocal culture, and Fred Mills, violin.

THE New York German Opera Season will commence on Nov. 27th, with the "Flying Dutchman," in which Reichmann will make his debut in the title rôle. "The Queen of Sheba" will follow, with Lilli Lehmann as the queen.

BAY CITY, Michigan, possesses a phenomenal contralto (boy) in young Master Moore, of the Trinity Church choir. Mr. F. B. Childs is the organist, and the singing of this choir is said to rank very high in the standard of excellence.

MISS ALVINA FRIEND, a young New York pianist, who has spent the last few years abroad studying under Liechitzki, played at a recent sociable evening of the Liederkranz, and met with much success. Her choice was Liszt's difficult "Faust" waltz.

MISS ETEKKA ULASGI gave a piano recital at Steinway Hall, Nov. 26th. Among other selections she played "Toccata and Fugue Bach-Taussig;" "Melodie," Gluck-

Scgambati; 32 Variations in C minor, Beethoven; Etude de Concert in F sharp, Carl Taussig, and "Tanz Arabesque," No. 1, Rafael Joseffy.

MR. H. E. KREHBIEL gave a series of four lectures on "Richard Wagner and His Lyric Dramas," in Brooklyn, during November. He was assisted in the way of illustrations by Anton Seidl, piano; Miss Mary Van, soprano; W. R. Williams, tenor, and Robert Thallon, accompanist.

THE First Annual Meeting of the Pennsylvania State Music Teachers' Association will be held in this city during the holidays. The officers have succeeded in creating quite an interest among the professors of the State, and a large attendance is expected.

THE first Sarasate-d'Albert concert at the Metropolitan Opera House, New York, gathered together an immense and enthusiastic audience. The orchestra was under Mr. Damrosch's leadership, and the two artists have been represented as force and grace; d'Albert all energy, Sarasate elegance and grace. The pianist chose for his initial programme, Chopin's E minor concerto; Humoresque, Op. 6, No. 2; Grieg; Barcarolle, No. 5, Rubinstein, and a Strauss-Taussig Waltz. Sarasate was heard in the Mendelssohn violin concerto and a Fantasia on "Carmen," by himself. At the second concert, on Nov. 22nd, d'Albert played his own Don Juan Fantasia and a Liszt concerto.

ARTHUR FOOTE, of Boston, was the pianist at the first Beethoven String Quartette concert in New York on Nov. 21st. The programme included Brahms' piano quartette in G minor, and Miss Emily Winant sang several songs.

#### FOREIGN.

MR. AND MRS. HENSCHEL are singing in Hamburg, and arousing much enthusiasm.

MASSENET is in Brussels, where his "Eclairmonde" is to be given at the Theatre de la Monnaie.

SAINT-SAËNS is hard at work on his opera, "Ascanio," to be given early next year at the Paris Grand Opera.

MME. VIARDOT-GARCIA has bequeathed the original score of Mozart's "Don Giovanni" to the Conservatoire Library.

GOUVON intends visiting Russia this winter for the purpose of giving concerts of his own works at St. Petersburg and Moscow.

A new piano concerto by Anton Rubinstein has just been published. Its three movements—in A flat, E flat and G flat, respectively—flow into one. The work exhibits Rubinstein's gift of melody and powerful fancy.

THE Queen of Italy has brought about the transcription and publishing of several ancient musical MSS. existing in a Venice library. They are by Stradella, Clari and others.

THE tenor Alvary has signed a ten-years' contract with Manager Pollini of Hamburg. He is to sing three months of every year at Hamburg, and travel the rest of the year under Pollini's direction.

THE fiftieth anniversary of Verdi's first opera was celebrated on November 17th, at Genoa. A new musical institute, to which the composer's name was given, was inaugurated on the occasion.

IT is reported that Siegfried Wagner has resolved to devote himself to music as his vocation, and in time to become the conductor of the Bayreuth festivals. He will commence his studies at the Raff Conservatory, Frankfurt-on-the-Main.

### PUBLISHER'S NOTES.

We are now in the midst of the teaching season, which is proving to be above the average in activity. The prosperity of a country can be judged by the attention paid to music. Music is one of the first things curtailed if times grow hard, and indulgence in it begins with prosperity. We hear good reports from teachers from all parts of the country, not only that more activity is shown but better music is being used and more earnestness shown in its study. The quality of works issued by our publishers is another sign that music of a high order is being appreciated. The public demand even a high order of light music. A waltz now must contain real musical sentiment to pass muster. The popular writers of easy music of the present produce much better music than those of twenty years ago. Mack, Grube and Kinkel are vastly inferior to Bohm, Lichner and Gurilt. The taste for the modern writer like Moszkowski, Scharwenka, De Wilm, Rubinstein, Grieg, etc., is transcendently above, in a musical if not a technical sense, such popular writers of twenty years ago as Herz, Goria, Beyer, Ketterer, Cramer, etc. In every direction we turn our view signs of progress are to be seen. The elementary works are everything that can be desired. The popularity of the cheap classical editions of Peters, Litolf, etc., speaks volumes for musical progress. The age of elegant editions—good paper, fine printing, close fingering, etc.—is a sign that earnest study is in progress. The prosperity of such a journal as THE ETUDE, which has always been high in its standard, is not unworthy of mention in this connection.

The teachers, publishers and journalists have great power shaping the musical tastes of the people and may each assist in doing a part toward the continued elevation of the good and worthy in music.

We have published in nest pamphlet form the two essays "On Teaching and Teaching Reform," by Albert R. Parsons and Constantin Sternberg, read at M. T. N. A. meeting last summer. These essays are strikingly original and were considered by many the finest ever read before the Association. They are eminently practical, dealing with matters of interest to every teacher. We deem them worthy to be classed among the permanent musical literature. Let every teacher who has not read these lectures procure them at once. They sell for 25 cents, under one cover.

The success of the "Musical Mosaics," by W. F. Gates, is unprecedented. The first edition is entirely exhausted and the second edition is now on the market. The work is unique. It is at once inspiring, instructive and entertaining. It is filled with the wisest sayings on music, covering every conceivable topic. The book is one of the handsomest ever issued. The paper, printing and binding are of the very best. As a Holiday Present it cannot be excelled. It will please a teacher, pupil or lover of music. In selecting your Christmas gifts include this handsome volume; it will surely please.

This is the time to get up clubs for THE ETUDE. The prospectus, which we print in this issue, will give full details. It must be remembered that any one can procure their subscription free by sending four subscriptions at full rates. Scarcely a teacher, by canvassing among his or her class, could not send this many. It is shown by experience that those pupils who take THE ETUDE do better work.

We are willing to send to any who desire to extend the circulation of THE ETUDE a bundle of sample copies free. There are more subscriptions expire this month than any time in the year, and this makes it a good time for teachers to do a little labor in behalf of THE ETUDE.

The first book of our School of Four-hand Playing we expect out soon after the first of January. As stated in last issue, this work will be in three or four volumes of from thirty to fifty pages each, in sheet music form. The first book will be on five notes in the upper hand. The other books will be selections from the very best authors; the whole will be closely graded. This work can accompany any course of piano study. It will be useful to any piano student. The greatest care is being taken to make it everything that can be desired in four-hand music. We will now receive orders for first book at 25 cents. Cash and accompany each order, in order to procure this deduction.

The testimonials which accompany the Publisher's Notes show the high regard teachers hold for our publication. Perhaps the most important on piano ever issued is Mason's "Touch and Technic," by means of the two-finger exercise. Teachers who have for years been oscillating from one method to another, find the Mason system just what was wanted. It is a system that is endorsed by the highest authority. He is considered the greatest technician living. He has made a greater impression on the piano-teaching world than any musician of our time. His ideas of technic are for every one, and let every teacher who reads *THE ETUDE* study his last work—"Touch and Technic." It has been printed in full in *THE ETUDE* in September, October and November issues.

The "Study of the Piano," by H. Parent, is the latest book we have issued. It is a real piano primer. It deals with everything relating to piano-playing, in the form of questions and answers. If you are in need of a primer, don't use Jousse or Burrows and the like. They were well enough when we had nothing better, twenty years ago. This new work would be well to be studied by every young teacher. It is filled with ideas on piano study. It is bound in cloth and retails for \$1.00. Our supplement, "The Virtuoso," can be had on fine paper at 10 cents each.

## TESTIMONIALS.

THE "on sale" music, together with the music I ordered, is here in good condition and in good time. Your plan of sending carefully selected lots of music to teachers, with privilege of returning at the end of the teaching year what they cannot use, is good for the teachers. Especially is it an advantage to those teachers who do not have access to music stores, but who, nevertheless, want to use the best music. Your experience in teaching and in supplying teachers of all grade with music, your promptness and care in filling orders, and your fair dealing generally make you a very satisfactory dealer to deal with. Yours truly, W. B. KINNEAR.

Canfield, Ohio.

"*THE ETUDE* I cannot speak too highly of. I am acquainted with the best German and English musical papers, and prefer *THE ETUDE* to any of them. It is my experience that those pupils who regularly take *THE ETUDE* show more interest and do better work than those who do not." O. R. SKINNER.

It is a pleasure these times to find a man or a firm who can send you what you want, when you want it, and where you want it; and after an experience of several years, without failures, am prepared to believe that that person and firm is Theo. Presser, 1704 Chestnut street, Philadelphia. Respectfully, J. H. SIMONDS.

I am using "Twenty Studies for the Pianoforte," by Anton Strelezki, with several pupils. They are exceedingly practical. I have found nothing better to get pupils out of the habit of playing everything with the same touch and the use of every. They are an incentive to the pupil to use the right touch in the right places, and their greatest value, probably, consists in that they offer short examples in which most of the various forms of piano touch may be effectively employed. As music they are quite interesting. E. BROCKMANN.

Columbia, S. C.

I can honestly say that I am more than satisfied with the Strelezki Studies, Vol. II. In style and expression they surpass anything I have ever seen of that degree of difficulty. Mrs. L. H. SEWARD.

Watertown, Mass.

I have received the October *ETUDE*, also Dr. Clarke's "Piano Instructor." It is the best I have seen. Will write later of it. Yours truly, M. WOLFF.

New York.

I am very much pleased with "The Art of Pianoforte Playing." Please send me another of the same, and very much oblige. Yours respectfully, E. W. LAMSDEN.

Cairo, Ill.

Friend Presser—I have just had the pleasure of examining your new publication, "The Art of Pianoforte Playing," by Hugh A. Clarke. As to the typographical appearance, it is perfect. The page is large and the print clear and easy for the eye. The work is one that

will be eminently suited to those beginning the study of music, as each principle is so simply and yet distinctly set forth. It is certainly a very excellent work, and an effort in the right direction. It is not overladen with meaningless and useless exercises. Hoping it will meet the favor it so well deserves, I am sincerely yours, J. W. RUGGLES.

Fayette, Iowa.

I was pleased to examine the copy of "Musical Mosaics," which I recently received from you. I think all music students should have this volume within reach, on their study-table or piano. To read now and then, one of the good thoughts therein contained gives one a noble sentiment on which to ponder. All these great thoughts about music are inspiring. THOMAS TAPFER, JR.

Boston.

The three copies of "Musical Mosaics" reached me in good condition. As to the work itself, it has surpassed all my expectations, and I consider it of great value to musicians, and also to any who may feel interested in music. I am sure it will meet with success. New York City.

ABRIE H. CUSHMAN.

The "Musical Mosaics" is received, and it is indeed a valuable work. Musical quotations are always difficult to find, and now we have them in this beautiful form, and I, for one, thank Mr. Presser for giving us the opportunity of adding to our musical library this book at so low a price.

My experience in dealing with Mr. Presser has been most satisfactory, and has proved that one can depend upon what he advertises. LOUISE PARKER.

Kansas City, Mo.

I hasten to acknowledge the receipt of the beautiful book you kindly sent me, entitled "Musical Mosaics." The examination of it has afforded me much pleasure. I think it must be of great use to musicians and to friends of music, for it is instructive as well as entertaining. The editor has reaped his mosaics from a rich and wide field, and has manifested excellent judgment in their selection. The thoughtful student who puts these maxims and truths into life and act will surely experience the most desirable results. WILLIAM MASON.

New York.

Gates' "Musical Mosaics" is a book that every sincere music student and teacher should own. In it will be found much that elevates taste. To exalt the emotions to loftier expression and vivify the glowing passions of dramatic music, to subordinate the subtle, to intensify the important—upon all these and numerous other factors of art production and reproduction will the reader find valuable advice and rich treasures from the various master minds. I hope that the book will be as freely read as it deserves to be. It will always have the hearty support of AD. M. FORSTER.

Pittsburg.

Please send me again half a dozen copies of Mason's "Touch and Technic." Bewildered by many and voluminous instruction books, and the confusing multitude of exercise collections (many sterile and poor, a few meritorious, but all supposed necessary evils), Mr. Mason's last work will prove a godsend to the young teacher.

It presents in most concise and lucid manner all the material necessary for the development of the strength and elasticity requisite for a true legato and a crisp staccato touch. It imparts at once to the earnest student a consciousness of all varieties of finger-acting, proving its superiority in recognizing beauty and singing quality of tone as prime objects, the first element to be attained by a liberal dose of exercises in clinging touch.

One almost becomes jealous of the young teacher and the student of the present generation, whose work is made easier and whose success surer by one year in Mason's "Touch and Technic," than our three years weary toil through a common copy of Plaidy, Koehler and Czerny, etc., thirty years ago.

It will give me pleasure, all gratitude to the author, to recommend his work without reserve to all my acquaintances, and to assist in its introduction as far as my influence reaches. MAX LECKNER.

Indianapolis.

My dear Dr. Mason—Let me congratulate you heartily on your new work "Touch and Technic." It is a perfect revelation to me. And so absolutely convinced am I of the eminence and superiority of your work that I will not rest until every piano teacher and pupil of my acquaintance has read it. It is the "Indispensable de pianist."

Be assured that nobody will study your "Touch and Technic" more thoroughly and faithfully than your admirer, BRUNO OSCAR KLEIN.

New York.

I have received "Touch and Technic," and am more than pleased. It is just what I have waited for years. Mason's "Technics" has been so expensive that I have often been unwilling to ask a pupil to buy the book simply for the two-finger exercises, and consequently have relied on oral instruction in such cases.

With your fine edition, I think any careful student can master the "two-finger exercises" alone. The plates are much superior to anything I have seen before. Portland, Me. FRANK L. RANKIN.

I am glad that Dr. Mason's system of "Touch and Technic" has been issued in the neat, concise and attractive form in which you publish it.

With its plain explanatory text, illustrations and exercises, and, withal, very reasonable price, it deserves to find the widest acceptance with piano students and music teachers, and to that end I hope it may have all success. Very truly yours, J. B. CAMPBELL.

Chicago.

## CARELESS PUPILS.

THERE is no greater bane to the life of the music teacher than the careless pupil, who tends to shorten the tutor's days upon the planet and hasten the time when heavenly choirs will engage his attention. It is less gallant than truthful to state that the fair pupil is most apt to thus embitter the teacher's existence. If she is a member of particularly "swell" society she is still more apt to be a weariness to her instructor. To this rule there are, of course, bright and gracious exceptions, but these only serve to prove the rule. In the richly furnished parlors of her own parlor the fair pupil, favored of fortune, is very often inattentive and prone to carelessness, particularly in the matter of practicing the requisite number of hours or half hours. She therefore comes to her lesson showing no progress, and so the teacher loses heart, and subsequent lessons only add to his disappointment.

The dilatory pupil is another terror of the music room. Where a teacher's engagement book is well filled, one laggard can derange the whole day's appointments. The fair one comes to her lesson fifteen or twenty minutes late. With her, time is not money, but something in which to crowd as much enjoyment as possible. She has a caller, or she has encountered some congenial damsel and the fleeting minutes have gone by unheeded, while the teacher has fumed and fretted, and probably shattered the commandment forbidding profanity. For him the day is spoiled, the next pupil's time is apt to be trampled upon, and the sun goes down on the wraith of the long-suffering man of notes and scales. The careless pupil should remember that she is but one of many, and that the teacher's time belongs equally to all.—Philadelphia Music Journal.

## UNWORTHY TEACHERS.

FIND a teacher who has an inner and high appreciation of music, but who possesses not the ability of soul which will endure suffering rather than betray truth. Put such a man in contact with the weakness and perversities of humanity, he will shut himself up from them in a proud, selfish exclusiveness. His patrons and his pupils may have their pound of flesh, but not one drop of blood. He laughs as he finishes his brilliant pupils. He may even shudder as he hears their soulless and mechanical performances, but he will pocket his fees and will trouble himself very little about inner feeling, or whether they use the emotional power of music for proper ends. J. H. KNOWLES.

## THE PIANO IN THE PROGRESS OF MUSIC.

PIANOFORTE composition holds a considerable place in the modern history of Music; in it the first dawn of a new musical genius is generally displayed. The most talented composers of the present day are pianists; a fact that has been observed during former epochs. Bach and Hindel, Mozart and Beethoven, all grew up at the pianoforte; and like sculptors who first model their statues in small, soft masses, they may often have sketched at this instrument what they afterwards worked out in grander orchestral forms. Since their time the pianoforte has been improved to a high degree of completion. Side by side with the continually progressive mechanism, with the broader sweep and swing which composition gained through Beethoven, the instrument has gained in compass and significance.—Schumann.

If our art is not to sink entirely to the level of trade, commerce and fashion, the training for it must be complete, intelligent and really artistic.—Marx.

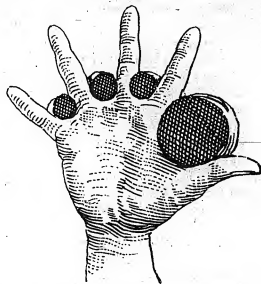
THERE are three motives that move men in art labors, viz., Love for money, love for fame and love for truth. The man who labors only for money is selfish; he who sacrifices all for fame is foolish; he who lives for the truth is the true disciple. He may at some time, he may at last, gather fame, but with an honest man, and the consciousness of this fact is worth more than money or fame.—Marx.

[FOR THE ETUDE.]  
MUSICIANS' HANDS.

BY H. C. SWAZEY.

WHAT student, struggling with scales and exercises, who has heard one of the masters of art rendering with brilliant and equal touch the Beethoven G major Concerto, tossing off a Caprice of Chopin's with airy ease, and a colossal Rhapsody of Liszt's, but has experienced the discouraged feeling that technic itself is a natural "gift."

There is much, indeed, that is perplexing about musical technic, but nothing that is at all mysterious. Power of hand, suppleness of joint, freedom of wrist and sus-



(Fig. 1.)

tained control of fingers are its leading factors, and can be acquired by every hand not actually deformed.

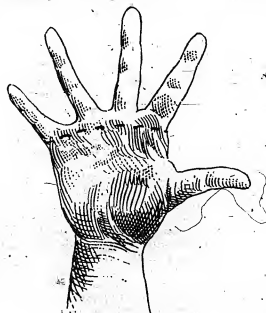
The practice of scales, exercises and studies under the direction of a competent instructor, is, of course, necessary, but a glance at the anatomy of the hand suggests a supplementary gymnastic training which will greatly shorten the incalculable drudgery by which the hand is trained before it can so much as essay the interpretation of classical masterpieces.



(Fig. 2.)

The tight ligaments and tendinous sheaths, which extend across the hand transversely offer the greatest resistance to freedom of movement. These must be stretched gradually, that no strain or stiffness may ensue, but resolutely, by daily exercises.

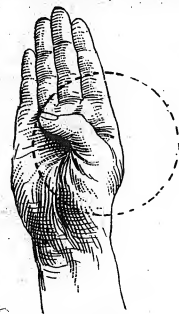
For this purpose obtain three straight corks, about three-quarters of an inch long and from half an inch to



(Fig. 3.)

an inch in diameter, according to the tension of the muscles, and one large cork of, perhaps, two inches in diameter. Place these corks between the fingers, as indicated in Fig. 1, and bend the fingers back and forth from the small joints, as shown in Fig. 2.

When this has been practiced vigorously from one to three minutes with each hand successively, remove the corks and stretch the fingers as far apart as possible, as in Fig. 3. Imagine that the hand is held together by a rubber band where the dotted line runs at the base of the

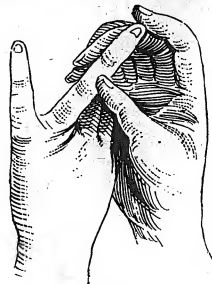


(Fig. 4.)

fingers, and suppose this rubber cord to be at full stretch. Then, by almost imperceptible degrees, loosen the tension on the band, thus relieving the strain upon the muscles, and allowing the fingers gradually and gently to be pulled together until the hand is in a relaxed, and what is usually called the "natural," position. It is needless to say that these exercises should be taken a number of times every day.

When a good beginning has been made with the two exercises given, it will be well to continue with the "freeing" exercises for the fingers.

Take, then, the forefinger of each hand firmly between the thumb and forefinger of the other hand and shake it from the roots, something as a cat might shake a mouse.



(Fig. 5.)

Repeat with each finger and the thumb, and, because the thumb is a particularly refractory member of the hand's commonwealth, it must be given additional work.

For this purpose place the hand in the position designated by Fig. 4, and compel the thumb to rotate on its axis from right to left and from left to right, drawing imaginary circles which shall be as nearly perfect as possible. Then place the forefinger and middle finger of one hand on the palmar surface of the finger of one hand, and with the thumb on its dorsal surface, as represented



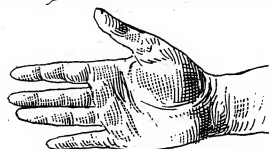
(Fig. 6.)

in Fig. 6, press the finger slowly and firmly backward, changing the pressure by sliding the thumb little by little from the base of the finger to its tip. Let the thumbs and fingers of both hands have their full share of the exercise, for it will be of value to them.

Now, one or two exercises to strengthen the fingers; for although the exercises already given aid in making the hand powerful, their primary use is to help them to become free and supple.

Double the hand into a fist and from this position, of Fig. 6, thrust them out straight, Fig. 7, using as much force as possible. Take, also, a similar movement from the position of Fig. 8, in which the fingers are bent only at the middle joint and the thumb is curled in closely against the forefinger. Repeat this exercise thirty or forty times in succession.

But perhaps the most valuable of the strengthening exercises is taken with the aid of a turned stick, about a foot and a half long and an inch or two in diameter.



(Fig. 7.)

Place the thumb of the hand on one side and the four fingers on the other side, as in Fig. 9. Raise one finger as high as possible and let it drop like a hammer. Try to obtain command of the finger at the knuckle joint and practice in a musical tempo. The exercise can hardly be used too much, and practiced thoughtfully and faithfully will aid the student to a marked extent in acquiring a firm and equal fingering. Take the exercise for each finger separately, and for the first and middle finger and the middle and little fingers together, meanwhile keeping the other fingers immovable.

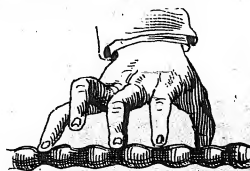
But the wrist still remains unweakened for, and, unless a "wrist bar" is at hand, the following exercises will be more useful than any others for imparting to the wrist the poise and freedom, lacking which all movements of the hand are constrained and awkward.



(Fig. 8.)

Place the hands, palm down, upon a table, the middle fingers touching each other at the tips, and the forearm at right angles with the wrist. Now sway the body, keeping meanwhile, the feet fixed firmly upon the floor, until the forearms are brought into the same straight line with the wrists and hands. Rotate also the wrists upon their axes, and bend them energetically from right to left, from left to right, and forward and backward.

These gymnastic exercises should precede the daily piano exercises, and piano practice should be both followed and preceded by the "freeing" exercise known to all musicians, and which consists in shaking the hands up and down and sideways from the wrists and knuckle joints with the motion of flinging drops of water from the fingers. Shake them until the fingers fall limp and heavy, like little bags half filled with sand.



(Fig. 9.)

There are other exercises for rendering the hands elastic and strong which will suggest themselves to the ingenious student, but those which have been here collected from a variety of different sources are sufficient, if taken correctly and persistently, in connection with pianoforte practice, to form in a comparatively short time the "musician's hand" which must combine the lightness of a feather with the weight of lead, the softness of velvet with the hardness of steel, the pliancy of wax with the inflexibility of marble, and the freedom of wings with the control of fetters.

## CRITICISM OF PUPILS.

In our development of taste in art there are three stages; in the first we are bewildered by a rushing throng of exalting impressions; in the second, we have gained also some technical details of knowledge, and what is worse, contact with some cynical snob has given us a fear that enthusiasm is the badge of rawness, wherefore vanity has lifted her head and taught us to think more of displaying our familiarity with the matter in hand than of rightly deciding betwixt beauties and defects, for it is so easy to have an owlish appearance of deep wisdom to those still more ignorant than ourselves, by an occasional well-timed hood of dismal disapproval; to sit, solemn and blinking, in the hollow tree of supposed learning, and hide, at lazy intervals, the shortcomings of a performer. There are not wanting amateurs who win great estimation for rigid taste and limitless acquaintance with music by simply asserting, in brief ex cathedra phrases, "Beethoven is the only man for the orchestra," or "Bach is the chief of contrapuntists," or "Wagner has the greatest dramatic genius among musicians," or "no one ever equaled Mozart in pure genius," or, perhaps, that pet dictum of silly, prurient self-satisfaction, "there are only three instrumental composers worth listening to, Bach, Beethoven and Schumann. These are the loud frogs whose croakings affright the student.

The third stage of artistic development is that of balanced and rounded scholarship, of serene connoisseurship, and the still, deep happiness in art which immeasurably transcends either the effervescence of youth or the acetous stage of pride and self-consciousness. Nothing is more perilous than to trust the judgment of raw half-learning. Clergymen say that an appointment to a parish in a college town is to be dreaded, and what holds good in the general world of education averts no less to the special world of musical learning.

A teacher, in giving a lesson, should be absolutely bigoted in his purism, and like the inexorable laws of the Medes and Persians as to the striving after that note of perfection which is the ideal of all, though attained by none; nevertheless, to carp and crow over a blurred measure at a student's recital, to shake the head diamally at a few dropped stitches in the musical embroidery, to sit stony and inert, because an amateur has not the abandon of an artist, labels one a pedant, and shows that only the second degree of connoisseurship has been reached. To say that a student does not play like an artist is to say that two and two constitute the number four, or with equal profundity, that half an apple is smaller than the entire fruit. The judgment which sees defects with the distinctness of a microscope, yet comprehends the excellencies against which these specks are relieved, which assigns to all the minutiae of a performance the correct relative importance, that judgment will, in the case of nearly all rightly-prepared performances, even of the trembling student, be made, in large part, of commendation. All comment of a teacher should be an amalgam of censure and commendation.

Two of the most valuable metallic substances in the world are compounds, viz., bronze and bell-metal; so the best criticism is a well-wrought compound of favorable and unfavorable remark. When I read in the newspaper that the students' attempted music too difficult for them, it is at once clear that the critic is determined to set forth in illuminated letters the fact that he is one of the government gangsters of technical difficulty. Of course the pieces are too hard if the student is to be judged on the scale of the highest artists, for a great artist like Rubinstein can play such a tiny work as a Mendelssohn "Song without words" in so wonderful a way as to show his supreme superiority as clearly, if not as completely, as in a Concerto. There is, to be sure, a limit to the difficulty of the music which students should attempt at each grade of their development, but it is a foregone conclusion that they will not equal a consummate artist in delivery, so why harp on that. Weigh out, as in an apothecary's scales, the terms of your praise, but do not be chary of them, remembering always that blame is

poignant, like pepper, which in the best cookery is only a flavoring, not a chief ingredient.

To compliment with accuracy, and to utter discriminating but temperate estimates, that is the badge of the true critic.

JOHN S. VAN CLEVELAND.

## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

FROM a long list of important questions I am able to answer only these few at this time. For some weeks past I have been extremely hard at work upon a new book, called "A Hundred Years of Music in America," now nearly ready. It is an enlargement and amplification of the work begun by Mr. J. Harley Brock, under the title of "Album of Musical Educators." In consequence of my absorption of time upon this work, I have neglected many friends of THE ETUDE circles. After this month I will resume my letters as usual.

Ques. 1.—Could Bach play "Bach"? I doubt it.  
Ques. 2.—Is there any printed instruction anywhere on the manner of playing Gottschalk's "Last Hope"? I always feel like a fool trying to make anything out of the last two pages.

Ques. 3.—I have heard that piano sounding-boards spoil by age. If not damaged, should they not improve by proper use like violins?

Ques. 4.—Why is Czerny's Op. 807 left out of all catalogues? It is one of his best works, and contains one hundred studies. It may be you never saw the work, and cannot answer this question.

Ques. 5.—What is the Stuttgart method?

Ques. 6.—Will you give briefly a graded course of Liszt?

Ques. 7.—How do you, or how can you, teach fingering properly without figures?

Ques. 8.—Why does Mason give exercises with diminished sevenths before dominant sevenths, devoting nineteen pages to the former and only ten to the latter? Is the diminished seventh more important harmonically and for finger practice?

Ques. 9.—For convenience, I name the three diminished sevenths—A, B and E. I have never yet seen them so named in any book. Is it not just as correct as to name them F#, C# and B, as Mason does? I notice no uniformity in naming them in the various books or among the teachers.

Ques. 10.—Why does Mason and the A. C. M. require arpeggio practice with each hand separately, ascending with one and descending with the other hand?

Ans. 1.—Most certainly he could. The difficulty of playing Bach at the present time is due to the change of style in musical thought which has taken place since Bach's day. Almost everything of Bach's is contrapuntal, contrapuntally inclined, or polyphonic. The soprano is only a little more important than the other voices. Each one of these—whether bass, alto, tenor—has to be melodically thought and played with a melodic quality of touch.

In modern music since Mozart, monophony prevails; there is a lyric melody more often in the soprano than anywhere else, but occasionally in the alto or bass. Everything else is accompaniment to this melody. It is based upon harmonic and rhythmic ideas, but, as a rule, there is no melody outside of the principal one of the piece. Nearly all studies for the piano are written in this way; the left hand occasionally has running work of some kind, but it is passage work, thought in groups, as so many octaves of scale, or arpeggio, and so on, and not as melody; hence the difficulty of playing Bach, as said, is the difficulty of re-acquiring this old method of musical thought, and of training the hand so that it will promptly respond. We are all more or less right-handed; the left hand stands around meekly to wait for the right hand. That Bach could play Bach is certain, because it is on record that he improvised fugues in five and six parts with all sorts of complications.

2. The last four pages of "Last Hope" are mere jingle, that do not say anything. The right hand plays a lot of pretty runs, and the left hand puts in a chord now and then. There is nothing in it but tinkle-tinkle. It is sweetened water, taken in a teaspoon; all you can do is to make it very sweet, and be sure the spoon is well scooped up.

3. A piano sounding-board may improve by age, the same as a violin, were it not for the pressure of other

parts of the instrument, in consequence of the heavy tension of the strings, amounting to fifteen tons or more. Very few pianos are so solidly made as to stand this for any considerable series of years without cracking the sounding-board. The Steinways had a style of regulating screw for controlling the tension of the sounding-board. By means of this they at one time supposed themselves to be able to counteract the effects of shrinkage. The principal loss of tone in pianos is due to the hammers becoming worn.

4. I do not know.

5. The Stuttgart method is that embodied in Lebert and Starke's instruction book. In my opinion, it is vitiated by false conceptions, but this I will take up when I have more time.

6. I am not prepared to give a graded course of Liszt's pieces. I generally use *Rigoletto*, first, because, although there are several other pieces easier, this one is very interesting, and it is a splendid exercise. An easier one is the *Consolation* in E; this can be done in the fourth grade. "Thou Art the Rest" can be done in the fifth grade, as also can the "Serenade." "Hark, Hark, the Lark," in the sixth grade, as also the "Wanderer." The "Polonaise" in E, "Tarantelle" from Venice and Naples, and "Faust Waltz" are concert pieces, which any advanced student can play with a lot of patience and much practice.

7. If you mean by figures that every note is to have a finger mark over it, I say it is not necessary. There are principles of fingering according to scale and passage work. Occasionally a passage is very simple with one fingering and very difficult with another, in this case the easier is the right fingering. Never mark the fingering of a passage the second time it occurs in a piece; if the pupil studies properly, the fingering is learned with the notes.

8. Mason's system of diminished sevenths with the harmonic changes gives rise to every possible four-toned arpeggio.

9. Mason names the diminished sevenths for practice according to the note with which they begin. What he calls the "C position" of the diminished seventh is really an inversion of a diminished seventh of F sharp. The "A position" is also from the same chord. E is right. While there are fifteen diminished seventh chords in musical theory, there are only three upon the keyboard, all the others being different positions of these or enharmonic changes from them. Mason's idea is to use these arpeggios for practice at a period too early in the child's progress for the rather advanced theory which would be necessary for treating them accurately from this standpoint.

10. Arpeggio practice is required with the hands separately, because in this way the inequality of touch between the two hands is more apt to be perceived, and the pupil, having less to attend to, is more apt to play clearly and well with each hand. Thus the left hand is brought into immediate comparison with the right, whereas, when both play together, the left hand is allowed to shuffle along as best it can. In fact, about half the playing one hears now seems to be run upon this principle.

—THERE is a process by which teachers can print their own programmes of pupils' recitals which is simple and convenient. It is by the well-known Hektograph process. One hundred or more programmes can be taken from a written copy in an hour or less. We have a circular setting forth everything relating to it. Send for it.

THERE is no art the forms of which wear out so soon and so extensively as music. Modulations, cadences, progressions of intervals and harmonies become so obsolete in fifty or even thirty years, that the composer of genius can no longer use them, but is compelled continually to invent new purely musical features. All that can justly be said of a mass of compositions which stood far above the average of their day is that they once were beautiful. The fancy of the artist of genius discovers, among the infinite number of possible combinations, those that are the most choice and hidden, and works them into the novel musical forms, which, though they are purely the offspring of his own free will, seem connected, by an invisible thread, with the dictates of necessity.—Hanslick.



## THE REQUIREMENTS OF MODERN PIANO-FORTE TECHNIC.

BY J. C. FILLMORE.

I do not intend to speak, in the present article, of the technic demanded of the modern concert pianist, but rather to inquire what kind of technic is necessary to become a good player for purely musical purposes. If one desires merely to be able to interpret properly the best and most significant pianoforte music now current, to what technical points must he give most careful attention? That is the prime question.

It will be readily granted that the three pianoforte composers of the last half-century whose works are most significant and important, are Schumann, Chopin and Mendelssohn. What are the prime characteristics in the style of all three? What are the technical demands on the player who would interpret them? Is it not as plain as day that these qualities are two: (1) *lyric quality* and (2) *discriminative emphasis*? Take Schumann, for example. Look at the best of the Fantasy pieces: Op. 12, the Forest Scenes; Op. 82, the Nocturnes; Op. 21, the Kreisleriana, the Arabesque, the Blumenstück. All these are within the reach of any talented young player, in city or country, if properly taught. But what are their prevalent technical qualities? Lyric style and discriminative emphasis. The same thing is true of the Chopin Nocturnes and, to a considerable extent, of the Mazurkas and Waltzes. The Mendelssohn "Songs without Words" exemplify the same qualities remarkably. So do many other works of this author. I do not say that these are *all* the technical points involved in these works; but they certainly are the most prominent ones, the mastery of which is indispensable to their proper interpretation.

Now, what are the requirements of lyric playing? First and foremost, the production of a pure tone. This depends absolutely upon the touch of the player. And the prime quality in a good touch is independence of finger, the individualization of the fingers—the power to determine the whole nervous force of the flexors of the forearm into any one finger, while all the others are perfectly in repose. The least rigidity, the least nervous constriction about the hand or arm is fatal to the quality of tone. When the player telegraphs to any given finger to perform a given motion, he must be able to refrain from telegraphing to any other finger to do anything whatever. The rest are to be absolutely quiescent and wait their turn. A hand thus quiet, elastic, flexible, admits of the firmest and most powerful stroke, or rather *pulling-in pressure* (for that is the indispensable basis of a good touch), which any one finger can produce when impelled by the whole force of the muscles which flex all the fingers. This is the first thing to be done—to acquire the ability to use any given finger to its fullest capacity without disturbing any other.

This is the basis of lyric style and also of the attainment of discriminative emphasis. The two qualities may or may not be combined in any given piece. Lyric style implies simply a melody, which is to be prominent, and an accompaniment, which is to be kept subordinate. One hand may play the melody and the other the accompaniment. Discriminative emphasis implies a melody and accompaniment to be delivered in their proper relation of prominence and subordination by the *same hand at the same time*. This requires the utmost control of the nerves and muscles, the utmost individualization of the fingers, and the utmost development of power, to be determined into the individual fingers at will. A good Chopin or Schumann player must be able to produce any degree of power of which his fingers are capable with any given finger, especially the fourth and fifth, while he produces at the same time any given subordinate degree of power with one or more of the remaining fingers of the same hand. This quality is often embodied in full chords, the upper note of which requires to be made more prominent than all the others put together.

Now, what provision is made for these demands in modern teaching? What is the prevalent idea of technic as laid down in most of the instruction books and collections of technical studies? Take Urbach for an example

of one, and the well-known Plaidy's Technical Studies as an example of the other. The most prominent technical quality required in both is a simple hammer-like motion of the fingers, and the culmination of this style of technic is to be found in the playing of a smooth, even scale and arpeggio. The great majority of modern textbooks, so far as I have seen, are of a similar type. They provide for a technic adequate to the playing of Dussek, Steibelt, Hummel, Weber, Czerny, Cramer, Mozart and (partly) Beethoven, while they neglect or wholly ignore the demands of our best modern authors. That is to say, they are a half-century, at least, behind the times. Look at the collections of Etudes and Sonatinas which most readily among teachers, both American and European. It is plain enough that the prime technical qualities in the minds of these teachers are not lyric style and discriminative emphasis, but five-finger passages, scales and arpeggios. Take up a volume of Schumann and see how many such passages you can find in it. Even in Chopin and Mendelssohn such passages are wholly subordinate.

I do not intend to inveigh against requiring pupils to play well finger passages, scales and arpeggios. But I maintain that modern piano music has reduced them to a subordinate position. "This ought ye to have done, but not to have left the other undone." The persistent exclusive adherence to the requirements of a bygone style now prevalent is, in my judgment, irrational, absurd, and tends to retard real progress.

This article is already too long to admit of any detailed consideration of the best and speediest means to be employed in reaching the technic required for the best modern works. I content myself with making two recommendations, the value of which I have proved by many years of practical experience. I know of no technical means to the end sought so simple, radical and effective as the Mason two-finger exercise; and I know of no studies so valuable as those of Stephen Heller, especially that careful selection of them embodied in the first volume of Mathew's "Studies in Phrasing, Memorizing and Interpretation."

## TALENT FOR TEACHING.

BY E. BRESLAUE.

The supposition that in combination with artistic thoroughness there is always a capacity of teaching is, unfortunately, a popular error.

But the knowledge of what is essential to thorough musical instruction is wanting with not only a great portion of the public; it is even lacking to such an extent with some portion of those who give instruction, that they regard the education of the profession of teaching as scarcely a special study; indeed, they are of the opinion that the example and invitation to a correct imitation are sufficient. In this consists often their entire methodical means.

As a matter of course, such teachers are not conscious of the significant and serious duties of their vocation. What great attention does the exact knowledge of the wide compass of teaching-matter demand, which can only then be of value to the pupil when it is properly graded, and in accordance with the given standpoint of his technical abilities and degree of his mental development. How long to dwell upon each grade; how to work out the theoretical matter and adapt it to practical ends; how to cultivate the musical ear; how the perceptive qualities; and how the susceptibilities to the beautiful in works of art should be awakened and developed; how the teacher can continue self-improvement; in what manner he might maintain cheer and vigor in the toilsome labor of his vocation, and also remain susceptible to its ideal side, so that the requisite vivacity and stimulative power (which are essential to all educational ends) dwell within his teaching. All this demands, according to its significance, a radical and systematic study, and the elucidation thereof forms the principal object in the study of method and doctrine of music pedagogy.

Beethoven bids farewell to his hearing in a bitter heart cry: "As autumn leaves fall and wither; so are my hopes blighted. Almost as I came I depart. Even the lofty courage which so often animated me, the lovely days of summer is gone forever. Oh, Providence! I touch safe me one day of pure felicity! How long have I been estranged from the glad echo of true joy! When, O my God! when shall I feel it again in the temple of nature and man?—never!"—Beethoven.

## HOW TO LISTEN.

To hear good music is as important to the student's development as private lessons; for this gives a breadth to knowledge which can be attained in no other way. And yet very many students seem to ignore this important fact, and remain away from concerts under the plea that they cannot afford the money or time it takes. This is a false economy; for the fact is, no student can afford to lose the benefits to be derived from listening to the various forms and styles of music.

There are, however, several ways to listen, to mention which is the object of this article. One quite common way is to search constantly for faults, and ignore whatever of real merit may exist in the performance. To anyone who listens in this way there seems to be nothing worthy of mention or consideration in the attempts of other musicians, unless it be something which is not quite what it should be. This course narrows or dwarfs the musical taste by robbing it of that generosity and warmth which is so eminently a characteristic of the "language of the affections," and gives to those who pursue it a hypercritical attitude toward the art, which in no sense a promoter of the same, and closes the mind to the subtle, interior influences of music, in which, if anywhere, lies its true value.

Another kind of listener is that one who is always seeking to be entertained, and will sit listlessly throughout a performance, giving no thought whatever to the motive, plan, or character of the music. Such carry away little more than a memory of a few sensations, agreeable or otherwise. While this may do for people who have no aspirations for the future, it cannot afford it, for every concert should add something to the knowledge of the science.

While neither of the habits above referred to are commendable, there is a way to listen which will never fail to produce good results. First, it is safe to assume that the musical performance, which is intended to a considerable extent the support of the people, possesses some merit; and when, as is sometimes the case, this merit does not predominate, to discover and acknowledge it is still the duty of the listener. Then again, to closely observe errors and bad effects, with a view to learning what to avoid, is quite as helpful as an educational means, as the study of what is more perfect. However, care should be taken not to pursue either course exclusively.

In concerts of a high order, those which are above the mere of the listener, opportunity is given to enlarge the mental grasp by studying carefully to catch the ideas embodied in the music, and not yielding to the natural tendency to be entertained. This may seem very rigorous treatment of one's own sentiments, and may be said to take most of the pleasure out of music; but the student who wishes to make the most of every opportunity cannot afford to attend concerts to be pleased.

Handel was once complimented by a Crown Prince, at the close of a concert given in honor of a royal party, in these words: "We are much obliged to you; you have entertained us highly." To which he replied: "I should be sorry had I only entertained you. I wish to instruct."

But are we never to enjoy music? some one asks. Most assuredly; but there are two kinds of enjoyment—one a listless, unintelligent entertainment kind, the effect of which dies with the sound; the other an intelligent comprehension of the nature and object of the music, which comes only with study, the effect of which is permanent. A little circumstance in the experience of the writer will serve to illustrate this principle. At the orchestral rehearsal which preceded one of the concerts given by the "Cecilia Club," Mr. Max Heinrich, who was then the baritone solo part, was trying an aria with the orchestra. With a full score open, we followed the song through thoughtfully, as is our habit, in order to get an intelligent idea of what it contained. At the close, the conductor, Mr. B. J. Lang, found it necessary to make some suggestion to the orchestra, and the whole thing was gone over again. Mr. Heinrich, who is always ready to sing his best for the benefit of the few or many who may be present to hear him, repeated the song in a splendid manner; and this time, having previously gained a good understanding of the scope and nature of the song, we were enabled to yield to its emotional influence, and the truth embodied in the language was reinforced and sent home by the music in a remarkable manner, and indelibly stamped upon the memory.—The Leader.

It is melody that is first and foremost in music, and affects human feelings with marvelous and magic power. It cannot be repeated too often that, without expressive and natural melody, every ornament added by instrumentation is nothing but tawdry magnificence. The best definition of true melody, in its highest sense, is something that may be sung. Melody should be sung itself, and as such flow freely and spontaneously from the human heart. Melody which cannot be sung in that way is nothing more than a succession of individual sounds which strive in vain to become music.—Ernst Hoffmann.

## Questions and Answers.

QUES. 1.—Are Kuhlman's sonatas found in the Cotta Edition?

2. What left-hand études would be suitable to take with Loeschhorn's Op. 66-1? I mean about the same degree of difficulty. Would Czerny's "Six New Studies for the Left Hand" or Beren's Op. 89 be useful?

3. Will you tell me the degree of difficulty of A. Biehl's Op. 60? I am so far from any good music store that I am not familiar with, and find it hard to select as I wish.

4. Is it well to take Heller's Op. 47 before Loeschhorn's Op. 66-1, or would they be more useful to the pupil after she was more advanced?

5. Is the Joseffy fingering of the scales (which, as I understand, is fingering all like C Major) used by that artist to the exclusion of all other modes of fingering?

6. Does the Steingreber Edition of Bach's "Nineteen Selected Compositions" (No. 110) give the ornaments written out in the same way that they are written out in his "Lighter Compositions" (No. 679, *your catalogue*)?

7. What is the price of Parker's Manual of Harmony?

8. Do you think it worth while for an ordinary student of music, who never practices more than two hours a day, to have a Practice Clavier? Do you advise young pupils to have them in their own homes, to use every day?

"SUBSCRIBER."

ANS. 1.—No.

2. Use Krause's Left-hand Studies.

3. About grade IV, in scale of 10.

4. It all depends on the pupil. Heller Op. 47 would fit in almost anywhere. A pupil may be master of "Gradsus" of Clementi technically, and yet not do justice to Heller Op. 47, and then we have known pupils with very little technical development, play Heller charmingly. Heller's Studies have primarily to do with rhythm and interpretation. They are little tone-poems—which are pieces without names. If a pupil's conception of tone coloring needs attention, give Heller. If the mechanical part is weak, give Loeschhorn, Op. 66. More cannot be said.

5. This mode of fingering is not generally known as the Joseffy fingering; it has been in use before his time. Many of our best teachers recommend practicing all the scales with the fingering as employed in C Major for special drill only, and no doubt Joseffy does the same. We have examined a number of the pieces he has fingered, in every one of which we find no departure from the normal mode of fingering.

6. Yes. But without any translation of text.

7. 75 cents.

8. If said "ordinary student" wishes to do more than dawdle at the piano, or play merely for amusement's sake, then the Practice Clavier will be a valuable aid, for it is a great economizer of time, nerve and piano. Of two hours' practice, at least half of the time could be advantageously devoted to the Clavier. As in young pupils we expect to lay the foundation of good piano-playing, so we answer, by all means supply the beginners with the appliance, and thus enable them to form correct habits and to grow up on them. We shall then hear less of ruined touch, stumbling attack, bad time, etc., etc., to the end of the chapter.

QUES.—Will you kindly inform me (through THE ETUDE) the real names of the principal characters in "Chas. Auechester?" I have enjoyed the book most thoroughly but cannot be satisfied until I know just who is represented. Can you also tell me the price of "Tone Masters" and "Amy Fay's Letters"?

N. D. S.

ANS.—This question has been answered a number of times in THE ETUDE, the last time was in the August issue of this year. The price of the books you mention is \$1.25 each, retail.

QUES.—What is the "Tonic so far" system? This may not be the correct spelling, but it is pronounced. Will you also inform me, through your reliable book, the art of teaching "Thorough-base," and oblige

G. E. M.

ANS.—Write to Biglow & Main, 76 E. 9th street, New York. They have published a pamphlet explaining fully the "Tonic Sol-fa" system. "Thorough-base" is another name for Harmony, and is not strictly an "Art,"

but a Science, and an "Art of teaching" implies that teaching is an Art. Teaching is to instruct, to impart knowledge of a thing of which some one else is ignorant. You can instruct the way to a city, but that does not make the instruction a city. You can teach an Art, but that does not make teaching an Art.

If by "Thorough-base" you mean the art of playing by fingered base, I will say, that is obsolete. But if you wish information on the subject, procure any of A. N. Johnson's works on Thorough-base, or W. H. Dana's newer work. They can be had through the publisher of THE ETUDE.

QUES.—Will you please answer a few questions in your next copy of THE ETUDE? I have studied music, but know nothing about Theory. Can you tell me if it can be studied without assistance, and do you know of a method you could recommend?

ANS.—Theory can be studied without a teacher. The work "Course in Harmony," by Geo. H. Howard, can be followed without the aid of a special teacher. The author of this work, we understand, gives lessons in Harmony by mail. His address is 84 W. Rutland Sq., Boston, Mass. Among the professional cards of this journal will be found quite a number of teachers who give lessons through the mail.

One word of advice. Should you study Theory, either by mail or by yourself, master the intervals. Go over and over them, day in, day out. Write out a page or so daily. Take any page of music and analyze every interval on it. Keep at it until you know them at a flash. After your eye can decide at an instant correctly any interval, then go to work educating the ear. Do this by impressing on your mind the character of each interval. The ear must know how a major third sounds before you can go farther. If you write the word *bad* and not know the sound of "a," or not know where it differed from *bad*, only on paper and not in sound, you would say it is folly to go on writing. Learn then the intervals, not only to the eye but also the ear. The rest of Harmony will be an easy matter if the intervals are thoroughly mastered.

QUES.—Will you please explain what the abbreviation Acc. of 16s, 12s, 8s, etc., means in Mason's exercises.

M. WILSON.

ANS.—The accent falls on first note of groups of 16, 12, 8, etc., notes.

QUES.—What are we to take after we get through with the one volume of Wm. Mason's "Touch and Technique"?

A. T.

ANS.—This question shows a complete misunderstanding of the whole matter. The two finger exercise is NEVER "gotten through with," but remains a staple exercise through life, to keep the fingers from getting out of practice," or "getting rusty," so to speak. They are the "daily bread" which accompanies each meal, no matter how much the other dishes are varied and changed.

QUES.—What is the meaning of the word "Macabre," occurring in Saint Sæus' composition, "Danse Macabre," arranged for piano both by Liszt and Th. Ritter; it cannot be found in any French dictionary or encyclopedia? How comes it to be translated "Dance of the Dead"?

ANS.—The representations of Death in processions during the Middle Ages descend from an old traditional play on the feast of the seven Maccabean brothers (who were tortured to death by King Antiochus of Syria because they would not abjure Jehovah and the Law)—whence, also, the name "Chorea Maccabeorum," dance of the Maccabees, afterward in France "danse Macabre." This mummery enjoyed great popularity, as is attested by the manifold pictorial representations of the "Death-dance" by the painters of the Middle Ages.—(Langhan's "History of Music.")

QUES.—Is Dr. Hans v. Bülow a Doctor of Law, or of Music? Was the late Dr. Ferdinand Hiller, and is Dr. Th. Kullak a Doctor of Music? Are the English Universities of Cambridge and Oxford the only ones in the world that, "honoris causa," confer a degree of Doctor of Music on some famous artist, as was bestowed by Oxford on Joachim? What other corporations or institutions confer this degree?

A SUBSCRIBER.

ANS.—No German university confers degrees of Doctor of Music. We understood that Hans von Bülow received his degree of Doctor of Philosophy at the Heidelberg University, F. Hiller in England, and Th. Kullak in some German university. In Canada, the University of Trinity College, of Toronto, also confers Musical Degrees. All the colleges in this country are entitled to grant such degrees "*honoris causa*." You may remember that Dudley Buck refused or rejected such a degree from Yale College a few years ago. All titles in this country are as sounding brass and tinkling cymbal, when there is not the merit back of them. The institution of conferring degrees has been so much abused in this country that the public distrust titles. Once only the wealthy and distinguished had large funerals. Whether this was a fashion or a natural way of showing respect to the memory of the worthy dead, we will not question, but now there are societies formed, and any who will pay the regular dues can have a most glorious funeral. The procession of carriages is in proportion to the amount paid into the society by the deceased. The result of all this is, many funerals of our noble citizens are "strictly private," and only the immediate family are permitted to unite in this last and solemn service.

While on this matter of degrees, we are reminded of what President Leonard Woolsey Bacon, in the *Forum*, says:—

"None but a humorist of the most audacious type would venture to speak of an American academic degree as a 'title of honor.' Anybody who wants one can have it for the most trifling trouble and expense. No condition of learning or culture, or even superior intelligence, is requisite. Between the people that want it and the people that have to take it, it comes to pass that a heavy percentage of the people of America are decorated with home-made honorary degrees. In America they mean nothing, or less than nothing, and vanity; while abroad, 98 out of 100 titled Americans are really practicing a fraud. They are wearing a badge which is understood there to be a certificate of distinguished learning."

A YOUNG TEACHER writes, asking our advice on the following points:—

QUES. 1.—Is it proper for a former teacher to call at a house and remain in the room while the new teacher gives his first lesson?

ANS.—We should think no person of any delicacy would do such a thing.

2. What ought the new teacher to do under such embarrassing circumstances?

ANS.—Exactly what he would do if the former teacher were not present—make all necessary corrections in as courteous a manner as possible, and with no needless reference to the former's methods.

3. If serious faults are found, should they be passed over, for fear of either discouraging the pupil or of annoying the parents?

ANS.—Select only one or two of the most prominent faults at the first lesson, and try to concentrate everything on their correction; the other faults can be taken up singly at subsequent lessons.

4. What do you think of such a pupil asking a teacher to play at the close of the first lesson? Doesn't it look as if he wanted to see if he could play? If so, is not such a request rather rude, after the teacher has come well recommended?

ANS.—We hardly think it could have been intended as a means of learning your ability. Perhaps it may have been from a genuine wish to hear a little pleasing music after an unavoidably tedious lesson.

5. When such a pupil is set to work on a piece she took a year ago, and never played as she ought to, and then I am afterward told that she felt dreadfully discouraged, what ought I to have done?

ANS.—Never give a young pupil any work previously given her by another teacher, though such a course is often necessary with advanced students. Select something else of similar grade and style, that the whole lesson may be fresh and interesting, for young pupils hate reviews of pieces long since laid aside.

6. Another pupil objects to my price, though it is only one-fifth of what I myself pay for lessons. He has had lessons for seventy-five cents for a year, and has really learned nothing. Why can't there be some standard by which the public may know whether every teacher knows his business or not?

ANS.—The test of most teachers is their pupils' progress. True, good teachers too often have stupid or indolent pupils, who are no credit to any one, and now and then a poor teacher secures a good pupil, whose talents would make him play if not well, at least somewhat musically, no matter with whom he studied. But as a rule, good teachers turn out good pupils; and a few fine pupils will do more to establish your reputation than anything else. For this reason, no one can afford to fill up his time with poor pupils, no matter how well they pay. By their being known as his pupils they will, in the end, cause him pecuniary loss.

7. Do you think it right to pay five dollars a lesson? Some consider it folly and extravagance, but I do not think it too much, all things considered.

ANS.—The old saying is, that "A thing is worth all it will bring" in the market. If you make better progress with such a teacher than with any other, that teacher is not only the best but the cheapest for you. In all matters of education, the best is the cheapest in the end, whether it cost much or little. E. Y.

QUES.—Will you give the pronunciation of the following names of composers?

(1) Brauer, (2) Chopin, (3) Balfé, (4) Clementi, (5) Gounod, (6) Liszt, (7) Paganini, (8) Rossini, (9) Moscheles, (10) Berens. Msa. E. A. C.

ANS.—(1) Brow'-er; (2) cannot be spelled phonetically, as the final nasal is the French; it is nearly like *Sho pahng'*, with almost no sound of the g; (3) Bah'-feh, (4) Cla-men'-ty, (5) Goo'-no, (6) Leest, (7) Pah-gah-nee'-ne, (8) Ros-see'-ne, (9) Mo'-shel-les, (10) Baer'-rens. E. Y.

QUES. 1.—What is the very best method for the reed organ?

QUES. 2.—What can a teacher do for a pupil who habitually elights notes and ignores flats and sharps? The pupil does not seem to realize the real character of this fault, though I am continually correcting it, and have exhausted all my ingenuity in trying to break it up. B. A. L.

ANS. 1.—Archer's book for the reed organ comes well recommended.

ANS. 2.—It often seems impossible to make pupils realize certain faults. They may sometimes be shown more clearly by playing the lesson to them first perfectly, and then introducing the particular fault the teacher wishes to correct. This often accomplishes more in a single lesson than anything else could do in several, as it not only makes the fault very plain to be seen, but causes the pupil to realize why it is a fault. Be sure that your pupil is not studying music that is too difficult for her; give her something that, with ordinarily good study, she can play musically to her friends. Give her some of Loeschhorn's easier studies; for then she really must read if she is to play them at all; she cannot guess at the notes. E. Y.

QUES.—Will you please tell me the best way of fingering *gissando* passages, whether with the nail of the second finger or on the rounded part of the thumb? E. A. R.

ANS.—With the back (nail) of the third finger (German fingering), stiffening it in loud passages by pressing the thumb against it. Playing *gissando* with the side of the thumb is permissible, but less secure. E. Y.

EDITOR OF THE ETUDE.—Being a Scandinavian, I can give you the correct pronunciation of the following names, about which one of your correspondents recently asked. Gade is pronounced Gatche (the d like tA); Lumbye is Loomby (ye like the French u); Kjerulf is like Chaurif (u in chair). J. M. R.

We are very glad to make the foregoing correction.

QUES.—Is it incorrect to add a seventh to the next to the last chord in familiar hymn tunes, like *Hendon*, or next to the last chord in the second line of *Missionary Chant* and such simple pieces, when accompanying for a congregation to sing these hymns?

ANS.—Not quite incorrect; yet we much prefer playing all music exactly as written. E. Y.

QUES.—Which is the better position to hold the hand for piano practice—the top of the hand perfectly level with fingers curved, or to lower the hand where the fingers join it?

ANS.—The latter may be regarded as a broken-back hand and should never be allowed. With the back of the hand thus depressed, the whole hand and wrist are needlessly tightened and strained, flexibility is greatly lessened, and the fatigue of playing is correspondingly increased, with an inevitable weakness of touch and unmusical tone. Bend the fingers so that they play on their tips without hitting the nails or the keys, keep the hand nearly level, the two sides equally high from the keys, and raise the fingers without straightening or curving them. In slow practice, raise the fingers high for flexibility, but less high in quick playing. E. Y.

QUES. 1.—Can a person practice vocal music without a piano by using a tuning fork?

QUES. 2.—Are there any other sonatas by Mozart as interesting as the one in A major?

ANS. 1.—If one has had some good practice in "sight reading," one can take the key of his exercises from a tuning fork and practice vocal music successfully. Certainly this is far better than the too common way of depending entirely upon any instrument. E. Y.

ANS. 2.—You would like equally well several others of Mozart's sonatas, all of which are very melodious. There are three in F major, two in C major, one, the *Fantaisie Sonata*, in C minor, and so on. Try them all.

QUES. 1.—Also trills following in succession?

QUES. 2.—Please tell me where I can find something about such composers as Clementi, Kuhlau, Heller and good modern composers, both for voice and piano.

ANS. 3.—I have a pupil who has a good voice, with the one exception that her tones are covered, or veiled, with a breath sound. . . . She breathes well, but fails to control the expelling. What shall I do? L. G.

ANS. 1.—In ascending series add terminal notes to each trill (if there is sufficient time); but in a series of trills on a descending scale these final notes are often omitted.

ANS. 2.—Grove's Dictionary gives full information regarding all these musicians.

ANS. 3.—Are you familiar with *The Art of Breathing*, by Leo Koefler? Perhaps his method may give just the light you need. E. Y.

QUES.—Do you consider it profitable to spend any time at all on Czerny's Op. 299? F. A. T.

ANS.—These celebrated Velocity Studies are good so far as they go, but they do comparatively little for the left hand. In this respect, Loeschhorn's Op. 66 are much more useful. E. Y.

QUES.—Does it injure a soprano or mezzo-soprano to sing alto?

ANS.—Yes, if this is done to any extent. Each voice is fitted for its own work, and any attempt to materially change this usually results badly. Moreover, the best effects of a voice are producible only in its own department. E. Y.

## TO YOUNG TEACHERS.

If you desire to be a teacher, study those branches for which you have a natural inclination and taste; make a specialty of some department; master the subject so that you can conscientiously claim to be able to impart knowledge pertaining thereto to others; be what you claim to be, and never cease to continually enlarge your sphere of usefulness by accumulating more and more knowledge, and turning it to practical account in every-day work.

Cultivate a broad mind.—Be willing to learn from others and to acknowledge frankly the receipt of a valuable idea. Be generous in your praise of others when such praise is well earned and deserved.

Trample on envy, jealousy and ill-feeling as on evil weeds, which choke the growth of nobler life and are offensive always.

Abolish conservatism. Diversify your ideas, do not bottle them up and put on a price at so much an idea.

Sow the good seed, not sparingly, but with an open hand, not grudgingly, but with a full heart and the desire to behold an abundant harvest for the feeding of the multitude. Do this and you will succeed, and the secret is, first knowledge, then action. Remember

"Kingdoms there are for all of us, may be,

But every kingdom opens with a key."

Chicago, Ill. SARA HERSHKY EDDY.

## TO SUBSCRIBERS.

THERE are a few business matters which the publisher of *The Etude* wishes to have clearly understood by the subscriber:—

1st. It is expected that the subscription to the paper be paid in advance.

2d. A notice is sent to each subscriber, when the paid-up subscription ends, to the effect that the next year's subscription is due, but that an explicit notice must be sent to the publisher if the paper is to be stopped, otherwise it will be sent right along for a stated time and collections made, like any ordinary bill.

3d. This course is sustained by the courts, and all arrearsages to *The Etude* go through the regular processes of collection adopted by all commercial houses. The annoyance both to the subscriber and the collector of arrearsages creates ill-feeling at times. We most earnestly urge every one to renew in advance, or as soon after as possible, or advise the publisher at once to stop the journal.

4th. With this issue every subscriber whose subscription is back more than one month will receive a blank, which will show exactly how the subscription stands. Send this blank to us with \$1.50, and the whole matter is settled for another year.

## WORTH REPEATING.

[Under this Department will appear articles that have been in print, but are worthy of a repetition. We will be pleased to receive contributions from our readers, from sources outside of the back numbers of *The Etude*.]

## UNPROFITABLE STUDY.

THE amount of unprofitable and abusive study of the pianoforte is alarming; but just that kind of study keeps the wheels of the extensive and powerful musical machinery in motion. Does this vast and varied educational enterprise turn out a sufficient amount of worthy and valuable musical products to justify continuing the business on such a gigantic scale? Viewing it from a commercial standpoint the products would indicate a very loose and trifling management of affairs, with a speedy bringing up at bankruptcy.

The mischievous waste of time, energy, vitality, money and existence in the prosecution of music throughout the land, is beyond all reasonable contemplation. From innocent, early childhood to the threshold of womanhood does the siege continue to get possession of the mysteries the muses have looked up in their bosom—alas, how few are ever permitted to enter *adytum* where the priesthood of the muses hold their worship—but with what persistency do many unsusceptible devotees attack this redoubtable and unconquerable antagonist—music. This at times becomes a sad and painful sight to the beholder. What pleasure or profit to any one, or gain to art, is the incessant, unmusical, stiff, stammering playing of a person, who, from the able instruction, with the favorable surroundings and years of study, should be able to play with taste, ease, grace and elegance? There is no escaping the torments the average teacher has to suffer from this class of pupils. It is from this very class, however, that the major portion of his patronage comes. They give to the teacher his livelihood. Were only gifted pupils allowed the privilege of instruction the profession of music teaching would barely have an existence. The dull, heavy, untalented pupils are the support of the music teacher, and they should in no wise be ignored. The teacher that expects only talented pupils will soon close his career as a member of the musical profession. Aside from the fact that a teacher must have some kind of pupils, it does seem like procuring a living by either fair or foul means. The far greater part of the teacher's work is spent in irremediable drudgery—unprofitable, toilsome labor.

The reward for the teacher's fidelity and exertion, and the pupil's sacrifices, must often be sought for not in musical progress and attainment, but in those secondary qualities which possess great negative merit, but which were not the end sought for; among them may be mentioned patience, discipline of mind, judgment, memory and observation. All these "resistive" qualities, along with the study of music, whether or not progress is made in music itself. When progress has ceased and the study has become a hopeless undertaking, a useless warfare, and not seldom an unwonted extravagance, the pupil, very willingly, would quit the study, but the over-anxious parents, having undying faith in their offspring, oblige







# Delaware Waltz.

arr. from motives of BEHR.  
by A. HAEVERNICK.

**Piano.** *Andantino con moto.* *mf*

**Valse.** *un poco rit*



Tempo I.

3

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The melody features several measures with fingerings indicated by numbers 1 through 5. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble and bass staves. The treble staff continues the melody with fingerings 1, 2, 3, 4, and 5. The bass staff continues the accompaniment. A mezzo-forte (*mf*) dynamic is indicated in the second measure of the treble staff.

Poco più mosso.  
*a tempo.*

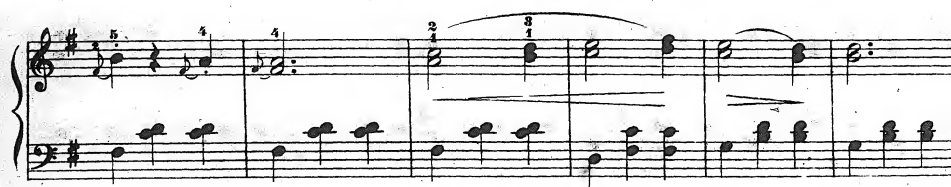
Third system of musical notation. Treble and bass staves. The tempo changes to "Poco più mosso. a tempo." The treble staff begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The melody and accompaniment continue with various rhythmic patterns.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with fingerings 1, 2, 3, 4, and 5. The bass staff continues the accompaniment.

Fifth system of musical notation. Treble and bass staves. The treble staff continues the melody with fingerings 1, 2, 3, 4, and 5. The bass staff continues the accompaniment. The system concludes with the instruction "poco rit. stentato."



Tempo I.







# LITTLE ITALIAN MELODY.

Revised and Fingered by  
A. HAEVERNICK.

F. BEHR, Op. 503, No. 24.

*Allegretto.*

*p scherzando e leggiero*

*dolce.*

*mf*

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The time signature is 6/8. The first system is marked 'Allegretto' and 'p scherzando e leggiero'. It features a melody in the treble staff with fingerings 3, 2, 5, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4, 1, 2, 4. The bass staff has fingerings 3, 1, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The second system is marked 'dolce.' and features a melody in the treble staff with fingerings 1, 3, 4, 1, 1. The bass staff has fingerings 3, 1, 2, 1, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The third system features a melody in the treble staff with fingerings 2, 5, 2, 4, 1, 3. The bass staff has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The fourth system features a melody in the treble staff with fingerings 5, 3, 3, 3, 3, 2, 3, 4, 1, 2. The bass staff has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The fifth system features a melody in the treble staff with fingerings 1, 2, 3, 5, 3, 3, 3, 4, 1, 2, 3, 5, 2, 3. The bass staff has fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

3 3 3 3 2 3 2 1 2 1 2 5

*pp grazioso*

3 3 3

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole note. The accompaniment consists of a series of eighth and quarter notes, with a final quarter note on a whole note. The score is written in a simple, handwritten style.

The image shows a musical score for the song "The Swan" by Camille Saint-Saëns. It is a piano introduction and a melody for the voice. The score is written for a piano and a voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody with a rising and falling line, and the voice part features a melody with a rising and falling line. The score includes a piano introduction and a melody for the voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody with a rising and falling line, and the voice part features a melody with a rising and falling line. The score includes a piano introduction and a melody for the voice.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major. It features a piano introduction with a treble and bass staff. The tempo is marked "a tempo" and the mood is "f con passione". The score includes fingerings and a "riten un poco" marking.

To my friend  
Mr. RAFAEL JOSEFFY.

# Nocturne.

ROBERT TEMPEST, Op. 2, N<sup>o</sup> 2.

*Cantabile con moto.*

**Piano.** *p semplice.*

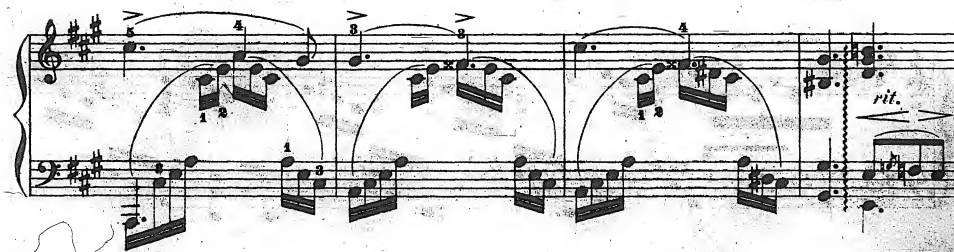
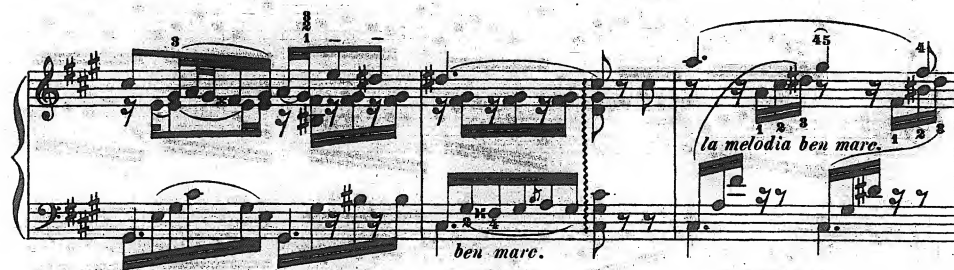
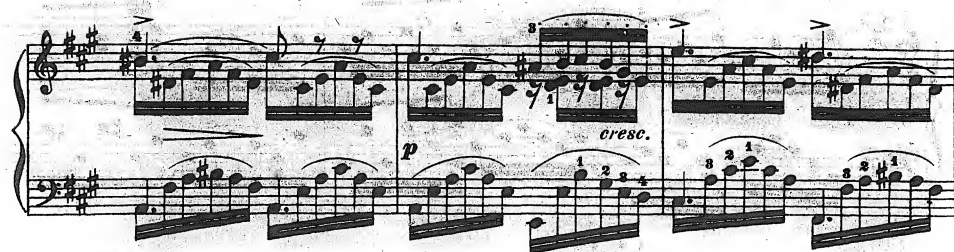
*a tempo.*

*f* *rit. e dim.* *p* *poco rit.*

*a tempo.*

*p* *mf*





dim.

p

p

la melodia ben marc.

m.g.

m.g.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of three measures. The first measure shows the piano playing a series of eighth notes and the voice singing a melody. The second measure continues the piano part with eighth notes and the voice part with a melody. The third measure shows the piano playing a series of eighth notes and the voice singing a melody. The score is written in a standard musical notation style with a treble and bass clef for the piano and a single staff for the voice.

First system of musical notation. Treble and bass staves. Treble staff has markings *m. g.* above the first two measures. Fingering numbers (4, 3, 2, 3, 1, 2, 4, 3, 2, 1, 3, 1, 5, 4) are present above the treble staff. The bass staff has a *rit.* marking at the end.

Second system of musical notation. Treble and bass staves. Treble staff has a *a tempo.* marking at the beginning. Fingering numbers (1, 4, 2, 3, 1) are present above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *una corde.* marking above the third measure. Fingering numbers (3, 1, 4, 2, 1) are present above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has markings *m. d.* above the first measure, *m. g.* above the second measure, *m. d.* above the third measure, *m. g.* above the fourth measure, and *m. g.* above the final measure. The bass staff has a *sempre dim.* marking above the third measure, *pp* above the fourth measure, and *pp* above the final measure.

## No.4.

Con espressione.

*mp* *ben sostenuto*

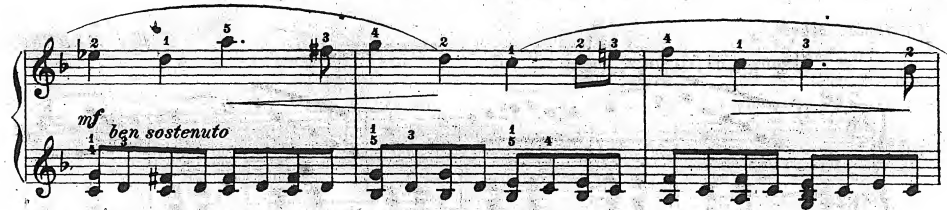
*mp*

*ben sostenuto*

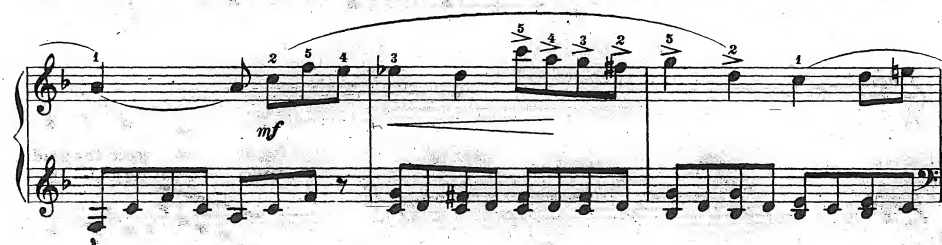
*mp*

*mp*





First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 2, 1, 5, 3, 4, 2, 1, 2, 3, 4, 1, 3, 2. The left hand (bass clef) provides a steady accompaniment with fingerings 1, 3, 1, 5, 4. The dynamic marking *mf* and the instruction *ben sostenuto* are present.



Second system of musical notation. The right hand continues the melodic line with fingerings 1, 2, 5, 4, 3, 5, 4, 3, 2, 5, 2, 1. The left hand accompaniment has fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *mf* is present.



Third system of musical notation. The right hand has fingerings 5, 3, 2, 5, 4, 3, 2, 1, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1. The dynamic marking *mp* and the instruction *grazioso* are present.



Fourth system of musical notation. The right hand has fingerings 4, 2, 3, 2, 5, 4, 1. The left hand has fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *mf* is present.



Fifth system of musical notation. The right hand has fingerings 1, 5, 4, 3, 2, 1. The left hand has fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *p* and the instruction *Fine.* are present. The tempo markings *dolce* and *poco rall.* are also present.

# NIGHTINGALE'S LOVE SONG.

Words and Music by

E. J. MERCER.

Tempo di Valse.

*animato.*

*rit.*

*animato* *p*

Night - in - gale thy glad  
Song birds war - ble thy

song  
com - ing, Breathes of love in flow - ry dells, Come, O,  
Far from thee, how sad thee day, Life hath

*rit.* *p* *tempo*

come in thy beau - ty, Thou whom I love so well;  
no joy or pleas - ure, When thou art far a - way;

Has - ten to this fai - ry bow'r, Where sweet  
Haste, O whis - per tell me now, Wilt thou

*tempo*

flow - ers a - wait thee, And I'll sing fond  
come! haste and come! Sing sweet ca - rols

lays my love, How dear thou art to me, Ah!.....  
Night - in - gale, Sing glad songs of love Ah!.....

*p rit*

Night - in - gale thy glad song

*rit.* *tempo* *p*

Breath - es of love in flow' - - ry dells,

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Come, O come in thy beau - - - ty; Thou whom I

The second system of the musical score, measures 5-8. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. The word "rit." (ritardando) is written above the piano part in measure 8, and "p" (piano) is written below it.

love so well.

The third system of the musical score, measures 9-12. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a more active melody in the right hand, starting with a sixteenth-note run. The word "s" (sforzando) is written above the piano part in measure 10.

*Fine.*

The fourth system of the musical score, measures 13-16. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the active melody in the right hand. The word "p" (piano) is written below the piano part in measure 13. The system concludes with a double bar line and the word "Fine." written above the piano part.



## THE POWER OF MUSIC.

BY H. W. NICHOLL.

A WELL-KNOWN writer has said: "*Sans* music, *sans* love; *sans* love, *sans* everything." This may appear a somewhat strained statement, but it is very evident that those who have no ear for music nor take any interest in it, are lost to an enjoyment that may be said to be the twin sister of love. There is that in music which brings people into closer union, because music appeals to those around one while appealing to the individual.

A book may be read in silence, a picture painted without a sound being heard, but music is sound beautified, and when there is music at all, it must be heard by all within hearing distance, whether it be appreciated or not. I should not care to assert "*sans* music, *sans* love"; but it can be said with truth, *sans* music, *sans* a most beautiful and blissful enjoyment, such as no other art offers.

The old narratives, occasionally revived, which relate the wonders that musical sound has been able to effect, may be exaggerated or not, as the case may be. It is, however, certain that music in some situations has achieved remarkable results, especially upon animals. I was visiting a friend some years ago, who owned a very beautiful and intelligent dog. My friend had been in the habit of sitting at the piano with the dog on his knees, and pressing the keys down with the dog's paws. The dog's expression at such times was really quite a study, and he seemed to realize that an important and solemn operation was under way. I was told that the dog eventually would allow no one to play the piano, if he was in the room, but would bark and attempt to jump on the performer's lap, in order to take his usual place at the keys. It was not long before he had learned how to enter the room, that any one could play the piano in comfort, and enjoy other than the animal's two-part pieces.

There are instances of a different order that have been related in the papers from time to time, all of which go to prove that a love for music is almost universal both in man and beast. Yet music itself has no specific value—I mean aside from merchandise. When one has paid a large sum of money for a painting, a statue, or other work of art, he has obtained possession of something that has a market value, and that is salable in every civilized country. How art when one has attended a thousand concerts and festivals, the pleasure has been great, no doubt, but he has nothing to offer for sale whereby he can regain the money he has expended on his ears, or even any part of it. Yet how many hundreds and thousands of dollars are spent annually in opera and concert tickets! I mean aside from what is actually disbursed in pianos and organs, music and music books, violins, etc., which, after all, represent the only material part of musical art, or, rather, the music trade.

That music intensifies love is an admitted truth. Music itself, unweeded by words, can never excite the baser passions. In this respect, it differs again from other sister arts, the mere outlines of the productions of which may suggest unchastity. Every musician and music-lover knows how far his devotion to the divine art elevates him. There are those, of course, who follow music purely as a business; who have no sympathy with high art, but view it from a mercenary standpoint. Others there are, who, although having to earn an existence by it, yet have lofty ideals concerning its mission, and take good care to keep the trade and art divisions altogether separate. With a few, music is a religion, and the baser forms of art have never been countenanced. These are the high priests who alone are naturally able to enter into the holy of holies; who never interpret a master work without reverence for it and the composer of it; who write music for all time, not merely to please this public or to get paid for it, but to bring forth the highest fruits of which they are capable.

The power of music is really an unknown quantity; unknown in so far as it affects each mentality in a special degree. It, nevertheless, is a power that often remains longer and wears stronger than love, with increasing age. While personal attachment wanes, a love for the best in music never decreases. It satisfies completely those who are truly susceptible to its influence, and leaves behind no pangs of regret or bitterness.

Beethoven's life was full of sorrows, but in his creative moments they seemed to exist no longer for him. He felt the power of music in the highest degree, and his eventual deafness was not able to rob him of it. That music is the cause of jealousies, mean actions and great troubles, is nothing in its disfavor; they all result from the shallow and narrow followers of music, and not from music itself.

However, no one can rightly be condemned for his lack of musical appreciation. Nature has omitted from such an organization a sense that brings immeasurable happiness to those who do possess it. It is on this account that all artistic squabbles are to be regretted, and that music appears to be responsible for human weaknesses. Music is lofty and always noble—we often err and are ignoble.—*American Musician*

[For THE ETUDE.]

## WHAT PUPILS THINK OF THEIR TEACHERS.

BY E. B. STORY.

At the annual meeting of the Music Teachers' National Association in Philadelphia the subject of teaching reform was given prominence, and various papers were read in which plans for improvement in teaching were recommended. The limited time prevented further discussion of the subject, and many of the audience were disappointed in losing the valuable suggestions that might have been given by the many experienced teachers present.

The columns of THE ETUDE, so generally opened for the help of teachers, might prove a profitable place for the continuance of the discussion of this subject, and in this contribution may I be allowed to act as a compiler and interpreter of the words of others?

"To see ourselves as others see us" is not always a comforting thing, but may be extremely helpful. In pursuance of this idea, I have gathered from a dozen thoughtful pupils, representing various sections of the country, the following brief criticisms on the work of their former teachers, and have added such elaboration as is necessary to fully indicate both their objections and their desires.

"My teacher lacked enthusiasm and did not strengthen the little I had." The latter statement was a logical outcome of the former. No teacher who looks upon his work as a merely perfunctory task can create enthusiasm in his pupils. "Hitth your wagon to a star," as Emerson said, and with high, progressive ideals you cannot fail of causing others to believe in you and in their own abilities.

"My teacher never told me how to practice." Probably that teacher never half realized the full meaning of the old Latin sentence, "*Ars longa, vita brevis*." Student life is short, and the demands of our art are greater than in previous years. More is expected of players than in former days, and no pupil should be allowed to waste a moment of precious practice time through lack of proper direction.

"I was humored too much by my teacher. If I didn't like a piece I was not obliged to learn it." Here the teacher did not comprehend his mission. He was evidently not as much a teacher, trusted and respected by the pupil, as a pleasant friend, who was ready, for a remuneration, to make a few so-called lesson hours a means of enjoyment. The true teacher is a guide up the ascent of Parnassus, who will not allow his pupil to wander into perilous places, nor into regions indefinite and wasteful.

"My teacher never asked for careful counting of time." "Mine was never particular about correct fingering." These two had, perhaps, too great confidence in the ability of their pupils, but more probably they were themselves either deficient in the special points mentioned or too lazy to insist upon good work in the pupils. Every earnest worker knows that ease and fluency in passage work depend upon accurate fingering, while correct time-keeping underlies all artistic playing.

"The professor always played over the music to me first, so that I came to play much by ear." This and the corresponding blunder of allowing the use of the metronome in practice cause many a pupil to go, as it were, on two crutches, the metronome under one arm, the teacher's playing under the other.—Independence and success in study are thereby hindered, chronic inability thereby induced.

"I think the teachers had too poor a standard of music, and too poor an opinion of my taste, for they gave me polkas, waltzes, operatic fantasies and the like, while I wanted sonatas and other works of the best masters." The experienced teacher, especially one who has taught for a long time in schools and other institutions of learning, has noticed year by year, with great satisfaction, the better taste of pupils. Even into country places remote from centres of musical culture and influence, there has come a greater theoretical knowledge of music and musicians, and the increase in general refuge

ment and intelligence has very naturally been exhibited in improved musical taste. The teacher with high ideal can therefore, with greater confidence, expect that his pupil will both sympathize with and attain to that ideal.

"I was never taught to consider music as an earnest study, one requiring the very utmost of my critical attention and application." Perhaps the teacher was one of the many thousands who think of music as only an accomplishment or a matter of amusement. Such, having no high, noble ideal, are the superficial players and teachers who bring discredit upon our art, and their pupils cannot become true students under their guidance, for "the disciple is not above his lord." Inasmuch as mathematics underlies all music, the mathematical habit of study should be insisted upon by the teacher. This will necessitate critical attention to all details, even the smallest, thereby inducing accuracy in reading; it will compel the greatest care in comparison of the values of notes and the time units, thereby securing strictness of time-keeping; it will call for an exercise of the judgment in deciding, and greater control of nerves and muscles in showing, the relative importance of individual notes, of phrases, of melodies, accompaniments, etc.

Again, an attempt to practice according to the rule called "Goldeu" will cause the pupil to look upon the music in hand as a representation of the desires of a given composer, and that an exact performance of the music should be given in order that the composer may have his just dues. Here the teacher may have opportunity to remind the pupil of a moral obligation, and thus, with alert moral powers as well as mental, his study will surely become earnest and satisfying.

## CLASS ORGANIZATIONS.

EDITOR OF "ETUDE":—

Some time ago, in THE ETUDE, teachers were urged to form their scholars into classes for improvement in matters musical, and I have thought you might like to hear of a plan which I have been pursuing for nearly two years. I am a country teacher, from three to six miles from a country class, and can meet it only on the days when I give the lessons. I thought it better to have a simple organization rather than none, so we produced a constitution, with officers to be rechosen every six months. The fee for membership was twenty-five cents, and after the "charter members," applicants are voted upon as to their desirability as companions with us. Absentees without a reasonable excuse are fined five cents. Meetings must be held once in three months, and may be as much oftener as desired. The programme is most elastic, as I reserve the privilege of adapting it to the occasion, though always having some singing or playing.

Once it is anecdotes and items of Liszt; again, an account of Gounod's "Redemption"; now selections from "The Ernests," and then an informal talk, with Question Box.

Two recent meetings have perhaps been as interesting as any, when each member was to invite one friend. The first we called a "Handel Afternoon," during which we had a sketch of his life, with selections (arranged for cabinet organ) from "*Messiah*," "*Sansoni*," and an aria from "*Rinaldo*." The next time it was a "*Mendelssohn Afternoon*." As the members comprise organ and piano pupils, we meet where there is an organ one day and piano next. While we have songs, we also bring in choruses for female voices, singing for these the "*Codae*," published by Ginn & Co., of Boston.

Although attendance is varied by weather, distance from each other, and inability to control their time, the girls manifest much interest, and I hope are being helped to understand music. True, it is only a crude beginning, yet if I were placed in a new field with two pupils, I should want to start something similar. Besides the advantage of playing before others and the attendant stimulus to excel, the mind is awakened by hearing of things not before known, and curiosity arouses an interest which may be made permanent,—no insignificant item when the pupil begins merely because "mother wants me to."

Hoping this account has not wearied you, but that you may be able to draw from it some suggestions for others, and offer them to us through our valued friend, THE ETUDE, I am, yours truly,

M. A. AVERY.

Ledyard, Conn.

We soon grow weary of mere imitation, because it affords no food for our intellect.—*Verona*

## CONCERT PROGRAMMES.

Mrs. Regina Watson, Chicago, Ill.

Loeschhorn, Sonata, G major; Biedermann, Waltz; Jadasohn, Romance; Beaumont, Mennet; Khlau: Sonata, C major; Reinecke, Gavotte; Marquis and Marquis; Löw, Sonata, A minor; Meriel, Mariner's Song; Foerster, Sonata, F major; Reinecke, Ropendancer; Waltz; Ravina, Étude de Style; Zarembski, Melody; Waltz; Delahay, Mennet; Raff, Gargon Menier; Field, Nocturne, A major; Raff, Marche Bohémienne; Field, Nocturne, A flat major; Chaminade, Duoetto.

Miss Alice B. Chase, Burlington, Vt.

Duo, Ballet Music, and "Femora," Rubinstein; Piano Solo, Kammerer, Ostrow, No. 22; Rubinstein; Solo, Meyer-Helmund, Grieg; Duo (two pianos), Andante, Op. 46, Schumann; Vocal Solo, Gretchen am Spinnerode, Schubert; Piano Solo, Fantasia Impromptu, Op. 86, Chopin; Duo (two pianos), Sonata, Op. 63, Mozart.

Garrard College, Lancaster, Ky., R. Koester, Musical Director.

Piano, Duo, Symphonie, Allegro, Beethoven; Piano, La Chasse, Dusek; Vocal, "Take me, Jamie dear," Bischoff; Piano, Bolero Brillante, Leybach; Piano, Duet, Priscilla Polka, Kinkel; Piano, Valse Brillante, Moszkowski; Piano, May Rapture, H. Lichner; Vocal, "Kerry Dances," Molloy; Piano, Trovatore Fantasia, Dorn; Vocal, Duo, "Wherever I go," Mendelssohn; Piano, Rondo Capriccioso, Mendelssohn.

Brooke Hall, Media, Penna. Hans Matke, Mus. Dir.

Piano duo, Larghetto of symphony, 2, Beethoven; Soprano solo, "Heaven has Shed a Tear," Kuecken; with Violoncello Obligato; Piano duo, Norwegian dance, Grieg; Vocal duo, "I feel thy Angel Spirit," Graben-Hoffmann; Violoncello solo, Justizide, Goltzermann; Two Songs without words, for piano and organ, Mendelssohn; Soprano solo, Barcarolle, Gonnod; Piano and organ accompaniment, Violoncello Obligato; Piano solos, (a) Impromptu, Op. 142, 2, Schubert; (b) Valse, Op. 84, 1, Chopin; Piano duo, Hungarian dance, Brahms.

Klindworth'sche Musikschule, Berlin, Germany.

Mendelssohn, Choral and Andante für Orgel, Rifer; Sgambati, 26 Quintor für Piano; Lowe, "Es zogen drei Burschen wohl über den Rhein;" Jensen, "Alte Heideleberg, du feine," Strellitz; Wagner, Albnalmalt; Popper, Elfentanz; Schumann, "Mondsacht;" Liszt, "Wie singt die Lerche schön;" Hey, "Waldschlein;" E. d'Albert, Walzer für piano zu vier Händen.

Pupils of T. von Westernhagen.

Piano Quartet (8hands), "Peasant's Wedding March," Soedermann; Piano Solo, a, "Consolation," Liszt; b, Impromptu, Opus 90, Schubert; Aria from "The Lovely Galatea," Suppé; Piano Solo, "La Fontaine," Lysberg; Piano Quartet, Overture, "Im Hochland," Gade; Good Night, Quartet from "Martha," Flotow; Piano Solo, Love Song from Wagner's "Walküre," Bendel.

Pupils of Charles W. Fette, Trenton, N. J.

Overture, "Zum Märchen von der schönen Melusine," Mendelssohn; "Spring Song," Mendelssohn; Valse, Op. 83, Durand; Nocturne, Op. 283, Bohm; "Gipsy Rondo," Haydn; "La Capricieuse," Op. 83, No. 2; Sternberg; "Tarantella," Op. 61, No. 1, Scharwenka; "Sonata," Op. 8, No. 1, Goetz; "The Chase," Rheinberger; "Spring" (Etude), Op. 52, Godard; "La Bouteille," Op. 22, Kullack; "Mazurka," Op. 64, No. 2, Godard; "Rondo Capriccioso," Op. 14, Mendelssohn; "Silverspring," Bendel; "Fantasia Impromptu" (C sharp minor), Chopin; "Concerto," Op. 21, Haydn.

The scholastic music had no art, the popular music no science.—Hullah.

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—Ferdinand Hiller.

The first requisite in a musician is, that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly.—Mendelssohn.

The judgment of the true connoisseur is always distinguished by moderation. With him it is a point of honor to weigh his words, and not to offend against truth. The ordinary art gossip indulges in superlatives of a real or feigned enthusiasm; for his favorites he has nothing but unqualified praise; for all others, but adverse criticism, and the truth is of less consequence than some piquant turn.—Ignaz Moscheles.

## EDUCATIONAL HINTS.

BY K. MERZ.

Pupils with many ready excuses seldom amount to much.

Lessen your labors, so that you may do the best work. Use every honest means to raise your prices.

Mendelssohn's advice to students is to the effect that one should think more of one's own progress than of the opinion of others.

No progress is possible without a high aim, diligence and self-denial. This applies to progress in the arts as well as in morality.

Remember, if you do not put your mind to work, you have not practiced. No, even if you have spent hours at the piano.

Plenty of teachers all over this land train pupils to be players or singers, but not to be intelligent musicians. It requires an intelligent musician to make a good teacher.

We feel a sort of pity and also a sort of contempt for a music teacher who says he has no time to read. If you have no time for that purpose, take it by force.

Cultivate character as well as the art. A teacher without character is no benefit to art. To the contrary, he is an injury to it, no matter how skillful a player or singer he may be.

Do not neglect reviewing. If you do, you will find, to your sorrow, that you are building at one end of the road while the other is sinking in the mire, or is being washed away.

Many aspire high; they desire to fly like eagles. Alas! their wings are too weak and their bodies too heavy. Those who fly high and who accomplish great things are the leaders of mankind.

It is the teacher's duty to pour all that is in him—all of his strength and love—into his work. If he withhold, he is dishonest, and his dishonesty injures himself as well as his pupil.

The man who is determined to make progress will also find the way to go on. The perseverer, who that enables him to overcome obstacles in other pursuits in life will also help the teacher, to reach success.

Says a writer: "Cheerful looks make every dish a feast, and so they make every music lesson a pleasure. 'Tis a cheap dish, yet how slow teachers are in buying it—how slow they are in putting it on their tables alongside of their daily work of instruction."—Brainard's Musical World.

A fresh pianoforte salesman being asked by a young lady if he had any nice piano pieces, pertified her by replying that he sold his pianos whole.—Ez.

The other day a lady went to a vocal teacher for instruction in singing. After trying her voice, the teacher said: "Madam, you have no voice; I do not see why you wish to take lessons in singing, for you cannot sing well enough to appear in public." "Oh, I don't expect to be able to sing," was her reply; "I only want about a dozen lessons, so as to become a teacher of singing."

A well-known writer expressed an opinion to this effect: "The peculiar characteristic of classic music is that it is really so much better than it sounds." From a popular point of view the writer has hit the "gold."

The siren voice of flattery has ruined the bright promise of many a young artist.

A man of genius is simply an individual who was born to work and suffer in order to benefit mankind.

Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience.—Moritz Hauptmann.

Music is almost indispensable to our being. John Ruskin says: "As gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the soul healthy; and the proper nourishment of the intellect and passions can no more take place without music than the proper functions of the stomach and blood can go on without exercise."

Von Billow's advice to pianists to practice the violin as an aid to the development of expression in music has a stimulating effect in that direction. Many pianists of our age have adopted the great pianist's recommendation with interesting results to themselves, if not to others who have been obliged to hear the struggle for true inwardness. Bitter buds often grow to be the sweetest blossoms; and the art phonics of the incipient violinist sometimes develop into cadences that rival the death song of the swan.—Brainard's Mus. World.

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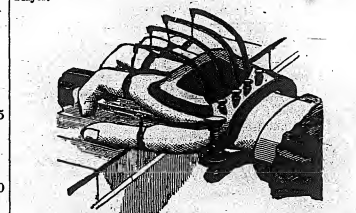
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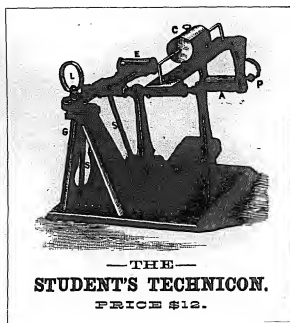
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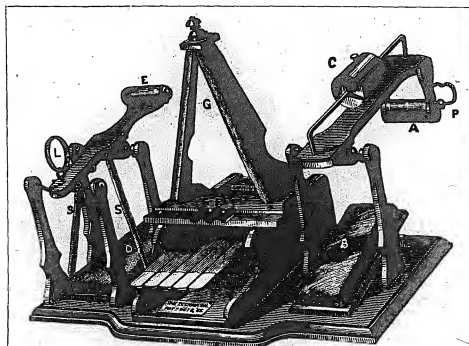
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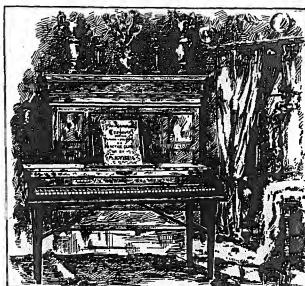
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